



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

2. Scherzo—Sailors' life on the high Seas.
  3. Adagio—An evening on the Sea.
  4. Finale, Allegro non Troppo—Good prospects—Revolt—Storm—Land at last.
- OVERTURE—"Leonora," No. 3, Beethoven.
- REITER MARSCH—(First time in America,) Schubert. Instrumentated for Grande Orchestra by Frank Liszt.

We give the accompanying schedule of the Concerts and Rehearsals, for the convenience of our readers:

1866.

- 1st Rehearsal, Wednesday, Oct. 3d, 3 to 5 o'clock.  
 2d " " " 17th, "  
 3d " " " 24th, "

First Concert, Saturday Evening, October 27, 8 o'clock.

- 4th Rehearsal, Wednesday, Nov. 7th, 3 to 5 o'clock.  
 5th " " " 21st, "  
 6th " " " Dec. 5th, "

Second Concert, Saturday Evening, December 8, 8 o'clock.

7th Rehearsal, Wednesday, Dec. 19th, 3 to 5 o'clock.

1867.

- 8th Rehearsal, Wednesday, Jan. 3d, 3 to 5 o'clock.  
 9th " " " 16th, "

Third Concert, Saturday Evening, January 19, 8 o'clock.

- 10th Rehearsal, Wednesday, Jan. 30th, 3 to 5 o'clock.  
 11th " " " Feb. 6th, "  
 12th " " " 27th, "

Fourth Concert, Saturday Evening, March 2, 8 o'clock.

- 13th Rehearsal, Wednesday, Mar. 13th, 3 to 5 o'clock.  
 14th " " " 27th, "  
 15th " " " Apr. 10th, "

Fifth Concert, Saturday Evening, April 13, 8 o'clock.

The official circular makes various arrangements for reserved seats. We suggest that reserved seats for the members of the New York press, who take the trouble to visit Brooklyn on such occasions, would be but a very ordinary courtesy, and might be added to the other arrangements to advantage. We were told last year that seats were reserved for us, but on the night the officials at the Academy were totally oblivious of the fact, and so we had to search for seats somewhere in the seventh gallery.

#### SUNDAY EVENING CONCERTS.

Last Sunday evening's concert entertainments, verified in their profuse display of attractions, the old adage that such matters invariably run into a cloying feast or starve the public with a positive dearth and musical famine.

No less than four concerts were given that evening, and more than one hundred first class musicians were employed to work out harmonies to their admiring publics.

Contrary to worldly usage, an old, well tried friend was not deserted for a new love. So Mr. L. F. Harrison's well established, original Sunday evening concerts, had a much larger audience than any of the newly created

rivals for public favor and substantial patronage. No special criticism of his orchestral performances can be required to record their good fulfillment of public expectation from musicians like those composing the band at Terrace Garden concerts, who, if justly prepared for their work, invariably accomplish it. He gave a Haydn symphony for the grand *entree*, garnished with more fanciful selections from modern composers in a style which pleased all the crowd there assembled.

Miss Rosa Cooke's voice had more advantageous hearing in that admirable hall called Irving, than some other saloons have afforded her admirers.

Mr. Letsch's trombone execution amazes while it delights alike, musicians and dilettanti, so that his designation is now voted, "The Wizard of the Trombone."

Mr. Grover's sacred concert had a less crowded audience than its immediate predecessor, as Teutonic ideas of price were again offended by extra charge for reserved seats, and quite a general impression prevailed that his orchestra had been seriously weakened by drafts into Germania Hall. His soloists were Millie Cavendish, a weak voiced, uncultivated mezzo soprano, with a few good low, indifferent medium, and execrably bad upper notes, used regardless of style or pure method, Mr. Wilhelm Formes, a light, ineffective baritone who knows much better how to use that style of voice than most concert male vocalists, but unfortunately lacks tone, Mr. Theo. Habelman, who once had a lusciously sweet, pure tenor, but now forces too often an ungracious substitute for that desirable voice, and Mr. Joseph Hermanns, who yet retains the old sensational power and sustenance of a *basso cantante* which electrified opera goers a year or two since, especially in "Il Commendatore" at the burned Academy, but has lost, perhaps through lack of good practice, the smoothness and gracious rotundity of pure bass tone he first exhibited, substituting for it, throaty emanations, and spicing up his vocal salad with extraordinary and ridiculously prolonged shakes to prove his immense capacity of lungs. Although not exactly artistic, those exploits take pretty well and generally effect an *encore*, which he seems to consider a truly artistic diploma. The orchestra hastily reconstructed after disbandment during the week, got on cleverly enough, although put back again in the scenic enclosure, having a thorough master of the conductor's art to put them well through all quicksands and shoal places. There was evident improvement with the small choral performance, leaders being replaced to guide them along the right path. We did not, however, recognize the promised French horns obligato—a trombone having more effect in sustaining their pitch than one horn could possibly do.

Mr. Neundorf proved at this concert, as on

several preceding, that he not only knows how to direct a grand orchestra and chorus, but also how to give clear and tasteful piano-forte accompaniments.

Mr. Carl Anschutz's first grand orchestral concert realized expectation, highly raised, from his well accredited skill in selecting and directing grand orchestras, for the band he then displayed in excellent performance of some not very easily attained music—a new piece by Wagner, for example, which showed all his worst contrivances for orchestral effects, eschewing purpose and harmonious working of it clearly out—but either from its locality in Germania Hall, at its extreme front, or the innate lack of true resonance there, all that remarkable satisfaction which had been expected, was not realised. His programme abounded excessively in unmelodious, unharmonic works, and therefore chilled that enthusiasm justly due to such an orchestra, conducted by so great a master as Carl Anschutz. Some lighter pieces were admirably presented to corresponding auditorial satisfaction, as they did not offend the ear with overwhelming contradiction of sound, but allowed flow and melody to obtain a pleasant recognition.

His vocal assistants were Mmes. Davis and Zimmermann and Herr Groschel *en debut*, who, although unpropitiously circumstanced, yet proved themselves artists, so far as clear appreciation of their work in song could be obtained. The pianists, who played upon two grands from Steck & Co.'s factory, were also under a cloud of doubt in critical judgment, because no fair opportunity was presented to determine their real merits.

We trust Mr. Anschutz will, at his next concert, give Americans some chance to ascertain the names of those who perform solos and the compositions he selects for general entertainment on that occasion. The style of printing adopted last Sunday evening answers well enough for expert Teutons, but reads very like Greek to uninitiated inquirers for information.

The Liederkrantz Vocal Society held an exclusive *soiree* at their hall in 4th Street that evening; but as they profess to abhor even laudatory notice of their exquisite vocal and, by assistants, instrumental performances, we prefer merely to mention the bare fact of their exploiting upon that occasion.

#### THE BATEMAN CONCERT COMPANY.

We are very much gratified to learn that the Bateman Concert Company, of which Mlle. Parepa is the bright particular star, is meeting with unvarying success both in Boston and the surrounding towns and cities. Parepa's vocal velocities are lavishly lauded, and her passionate passages are praised prolifically. Our favorite tenor, Brignoli, literally took Boston by storm, and won besides

hearty encores from the public, the most flattering encomiums from the press. One paper says: "Signor Brignoli sang a ballad by Mr. Hatton, entitled 'Good bye, sweetheart, good bye,' with great beauty, enunciating the English words neatly and effectively. It was a gem of the evening, and came in for repetition, as a matter of course."

The public are beginning to look anxiously for the appearance of this fine company in this city, on the occasion of the inauguration of Steinway & Sons New Concert Hall.

#### MR. AND MRS. HOWARD PAUL'S ENTERTAINMENTS.

These pleasant evidences of histrionic and vocal accomplishment, continue to attract favorable regard from our amusement-seeking population, and their popularity increases rapidly, as their intrinsic excellence becomes more widely appreciated. Mrs. Paul is marvellously gifted with imitative faculty and uses her command of three voices with masterly skill, in delineation of character and close attainment of vocal semblance, bringing out clearly every trait and lineament of the original's voice and use of it for execution, display of taste, sentiment or comicality. Jenny Lind's most taking vocal feats were ventriloquial and if Mrs. Paul solely cultivates that style of vocalization to captivate her public, she but follows a distinguished exemplar in a lucrative—if mistaken path—to fame, and excitement of enthusiasm with the masses. Her dual performance on Monday surpassed any precedent in this country, and her performance *a la mode de Sims Reeves* of his pet songs. "Come into the Garden—Maude" and "My pretty Jane," equalled—that is sufficient ecomium—her perfect imitation of two other sentimental airs much affected by him.

We can readily credit the statement of Mrs. Paul's high estimation in English Opera when Miss Featherstone, for she evinces in combination with marvellous vocal means, the school, taste, and true method of a well trained artist, who is moreover endowed with rare dramatic aptitude to give her music color, just, pleasing and expressive. We commend their entertainments to all lovers of real excellence in the artistic department selected for public gratification and feel assured that no one will regret having witnessed such realization of well imagined objects.

#### HARTZ'S ILLUSIONS.

The latest wonder in the magical line known to New York is Mr. Hartz, who at Irving and Dodworth Halls, the latter being his present show place—has puzzled experts and those professing to perform tricks of magic and vision cheating, with his neat, smooth, yet marvellous accomplishment of many extraordinary

feats, the perfect attainment of which requires a rare combination of artistic qualifications.

Those who have not yet witnessed his really admirable performances and take an interest in such evidences of skillful device and execution, would derive not a little enjoyment and satisfaction from attendance upon his soirees or Saturday matinees. We can vouch from personal examination of his several illusions; that he equals any preceding exhibition of apparent triumph over nature and her immutable laws. His parlance and seeming explanations of the *modus operandi* for his manipulations or living head movement are clever, and smoothly given, so as to propitiate that public he desires to amuse.

**SUNDAY EVENING CONCERTS.**—Three Concerts will be given on Sunday evening next, and their programmes may be inferred from notices in our advertising columns, and preceding exhibitions in those places, which are now so popular.

#### MATTERS THEATRIC.

Out again once more into the bustle and glare of the theatres! Of a verity, gentle reader mine, an absence of six weeks has worked great changes in the theatric horizon, on every side I find novelty and in many places rare excellence, and then after a long illness everything wears such a *colleur de rose* appearance that one is apt to pass over small faults that heretofore would have called for sharp comment from the critical pen, and view them with a more lenient and forgiving eye. Not least among the pleasures of convalescence, is the delight of being able to renew the pleasant little chats with one's readers about matters and things in the theatrical world. So with renewed energy and with the hope of pleasing thee, fair reader, "Shugge" once more renews his labors.

"Our American Cousin" was performed at the Olympic on Thursday evening of last week, before a crowded audience. The play is rather *passé*, and were it not for the exquisite acting of Mr. Jefferson, and one or two others of the company, would excite but little interest, as it is, there is little probability that it will keep the stage for any length of time; to tell the truth, it is more associated in the minds of the people with the fine acting of Jefferson, Sothorn, Couldock, Peters, Laura Keane and Sara Stevens, than from any real dramatic excellence, being one of the poorest of Tom Taylor's many productions. Asa Trenchard is little more than a wild Indian, and Lord Dundreary one of the most helpless of imbeciles, the two parts are very amusing as caricatures, and never fail to excite a hearty laugh, but in comedy caricatures are out of place, and we would prefer having our risibilities excited by wit, instead of burlesque. Mr. Jefferson's Asa Trenchard is too well known to need comment at this late day, it is a charming and delicious piece of acting, the gentleman doing everything in his power to make Asa a civilized human being, and not the wild, untamed Yankee that Tom Taylor has drawn.

Mr. C. Vandenhoff's Dundreary is a weak imitation of Sothorn's glorious rendering of the same part, and calls for but little praise.

Mr. Stoddart's Abel Murcott is well conceived and strongly acted, but he is not equal to Couldock in the same character.

Mr. Peters is the same pompous, important and irresistibly droll Binney that we were wont to laugh at in years gone by.

Miss Caroline Carson (a new name to New York theatre-goers) is a very pleasing Florence Trenchard, being graceful in manner and possessing a style free from affectation.

Miss Kate Newton's Mary Meredith is pretty, but O! what a great falling off from Sara Stevens' charming piquancy in the innocent little dairy maid.

The play is well put upon the stage, the dairy scene being particularly noticeable for its picturesque arrangement.

"The Fast Family" still holds the stage at Wallack's, with all its exquisiteness of detail and consummate acting, but is being alternated this week with Dr. Westland Marston's new comedy, "The Favorite of Fortune," which was produced on Monday evening in good style. I shall notice it in full next week.

The Buislay family closed a successful engagement at the Winter Garden last Saturday, and on Monday evening of this week, Miss Davenport (Mrs. Gen. Lander) made her first appearance in some years, as Adrienne Lecouvreur, eliciting great and well merited approbation for her personation of that character.

Mr. Hackett also closed at the Broadway Theatre last Saturday, after having given unbounded delight and satisfaction as the obese Falstaff. This week we are to have the ever charming and blooming Miss Maggie Mitchell, as the "Pearl of Savoy," one of her sweetest parts.

Ristori is still electrifying New York with her magnificent acting.

The "Black Crook," with its magnificent scenery and *leger* costuming, is turning the heads of all the fast young men in town, and so we are getting fairly into the vortex of theatrical excitement of the winter season.

SHUGGE.

#### ART MATTERS.

A right pleasant collection of pictures is that of the "Crosby Opera House Association" now on exhibition at the Derby Gallery. In glancing through the rooms, the eye is met on almost every side by pictures of marked excellence—to be sure a few black sheep, in the shape of inferior works of art, have managed to creep into the exhibition; but we have not arrived at the art millenium as yet, so that it is hardly reasonable to expect a thoroughly perfect collection of pictures. The white sheep, however, far outnumber the black on the walls of the Derby Gallery, and among the whitest of the white, I would call attention to Rosenberg's "Caravan Overtaken by a Sand Storm" and Gignoux's "Alpine Scenery," two really great pictures. In the first, the painter has depicted one of the grandest, and at the same time most terrible, effects in nature. The scudding, overwhelming movement of the sand, the affrighted actions of man and horse, the camels with their nostrils thrust into the earth to protect